

# THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

A. M. JAMIESON

Editor

## WHAT THE WEEK HOLDS FORTH.

Columbia	"A Million"
Chase's	"Polite Vaudeville"
The National	"The Blue Bird"
The Gayety	"The Kentucky Belles"
The Casino	"The Two Orphans"
The Majestic	"The Kentucky Belles"
The New Lyceum	"The Kentucky Belles"
The Plaza	"The Kentucky Belles"
The Virginia	"The Kentucky Belles"

The most welcome announcement that has come to theatrical Washington in many months is that proclaiming the opening of the Belasco Theater with Maeterlinck's "Blue Bird." It would be superfluous to adorn this statement with words regarding either play or production here. To those who hold an abiding interest in the best things of the stage, the simple fact that "The Blue Bird" will christen the new season at the Lafayette Square playhouse will be sufficient to assure a record-breaking opening week in the Capital.

Those who have already seen the spectacle-play at the New Theater, in New York, however, will be interested to know that the production to be seen here has been materially altered from that of last year. Some new scenes, partly supplied by Maeterlinck himself and by Herbert Trench, have supplanted others, and in every case, according to the best authority, a change has been made for the better.

The booking of "The Blue Bird" at the Belasco was made almost on the spur of the moment, its engagement at the Century Theater, New York, closing next Saturday night, owing to the demands of the new Liebler spectacle, "The Garden of Allah."

A new idea of undoubted commercial value has originated in the offices of Charles Frohman. It relates to that ever-perplexing theatrical problem—the duplication and multiplication of successful New York productions for the road. Sometimes excellent plays are ruined on the one-night stands by miserable companies of actors, frequently the manager gives the provinces what he conceives to be a production equal in every respect to the original, yet it fails because it lacks the magic glow of a heavily press-agented name connected with the New York performance.

It is Mr. Frohman's idea to give two simultaneous performances of "Passion" in New York. The current production at the Criterion Theater will be duplicated with one at the Garrick Theater. It is expected the latter will measure up in nearly every respect with the original. Since the "S. R. O." sign is hanging out at the Criterion night, the plan has some logic behind it. Even if it fails, it will at least enable Mr. Frohman to say with a clean conscience that each company, when it is to go on the road, is "the original New York production."

If Col. Savage can duplicate the success of "Excuse Me" with his new farce, "A Million," to be seen at the Columbia this week, he will be a lucky man. Although his success with adaptations of foreign plays—with the exception of musical pieces—has not been great, it is no more persistent importer of Continental novelties than he. He has always admired the French and German farce.

"A Million" is adapted from the French by Leo Dietrichstein, than whom there is no more skillful adaptor in the country. Savage has done his part by providing a cast of the highest metropolitan caliber, and there is every indication of a lively week at the F street theater.

The enactment of Beaumont Newhall in "The Blue Bird" has caused a furor in New York, and the distinguished actor is commonly acknowledged to have won the greatest artistic success of his career. Controversy over his interpretation has arisen, and some find him lacking in the physical force necessary to carry off the "Dante" who the English premier through sheer power of will. But the great majority of critics declare his portrayal to be little short of perfection.

A. M. J.

**Turns to Shakespeare.**  
The first appearance of Grace George in a Shakespearean role marks the most important step thus far in the diversified professional career of this charming and gifted actress. She has played a wide range of comedies from the time in her early teens when Charles Frohman engaged her for the English stage. "The New Boy" up to the occasion last year when, as a guest artist at the New Theater, she registered a notable success as Lady Teazle in "School for Scandal." It is the hope of many actors of high aspirations ultimately to reach the ranks of the creations of the great master, and Miss George long has been a close student of Shakespeare to life end. Her career has been surprisingly eventful for one so young, but she has no idea of resting on her past achievements. It is her aim to make each succeeding venture more telling than any that have gone before, and the multifarious and care-bestowed upon "Much Ado About Nothing" provide an eloquent earnest of that determination.

**Praise for Sir Henry.**  
Speaking of Oscar Asche's production of "Kismet," Rudolf Besier says in an English journal: "Much is said nowadays of the superiority of productions by Germans, but, after all, did not they learn the value of a perfect mise en scene from Sir Henry Irving who was, perhaps, of all men, the one who reconciled the stage with scholarly and artistic attainment? In France the stage is purely a matter of personal appeal and individual perfection. The play and the actors are 'the thing,' while the actual mounting, though always adequate, is seldom either elaborate or artistically correct. German has great 'producers,' who aim at perfection in effect and representation, but they took their cue from our own 'chief,' who gave in his Shakespearean productions, in 'Becket,' 'Dante,' and in a score of other splendid examples of stage craft, crystallizations of life and pictorial memories of all times and countries. England need not cede the supremacy of her stagecraft to any nation under the sun. Now that Mr. Oscar Asche has made the spirit of the East breathe upon the West in 'Kismet,' the undisputed sovereignty of the English stage as a medium for a perfect picture is even more strongly asserted than ever. Where else on an area that is comparatively small, like the stage of the Garrick Theater, could you find such a hubbub of humanity, such wealth of Oriental atmosphere, such a welter of color, and such solidarity of architecture as in that stupendous scene of the Bazaar at Bagdad? Surely, for sheer human appeal and character this is a triumph of art."

George Horace Lorimer, editor of the Saturday Evening Post, has accepted a play made from his novel of Jack Spurgeon, "Prodigal," which ran in that periodical in 1907.

## THE WEEK'S PLAYBILLS

The Columbia—"A Million."

Commencing to-morrow night, Henry W. Savage will present the new Dietrichstein farce, "A Million," for a week's engagement at the Columbia. The reports of the piece from the cities in which it has been presented so far would indicate that the laughter-loving public will have a play brimful of the best comedy, and although Gallie Ancestry, it is totally devoid of the salacious, suggestive lines and situations on which most performances of French origin depend for their fun. It is thoroughly farcical in its construction, and presents a wide variety of quaint characters.

"A Million" is the work of Messrs. Bert and Guillemet, two of the brightest writers in the present French school. It has the enviable record of more than two years in Paris, the same time in Berlin, and over a year in Vienna. The American version is by Leo Dietrichstein. The clever writer has transferred the scenes of the play from Paris to New York. Instead of the perfumery garden, he has made use of the Metropolitan policeman, and the Apache he has replaced by the more cunning New York cook. As the characteristics of these types are well known, and Mr. Dietrichstein has made use of them in his comedy, the characters are afforded the familiarity to American audiences and the comedy more readily understood. Mr. Savage has mounted the piece with his usual lavishness, and the entire production, as it goes into New York, is to be presented at the Columbia. Among the members of the company are Frank Keenan, Taylor Holmes, Henry Morrison, John A. Bauer, Paul Ker, Irene Fenwick, Eudale Jensen, Jennie Weatherly, and Kenyon Bishop.

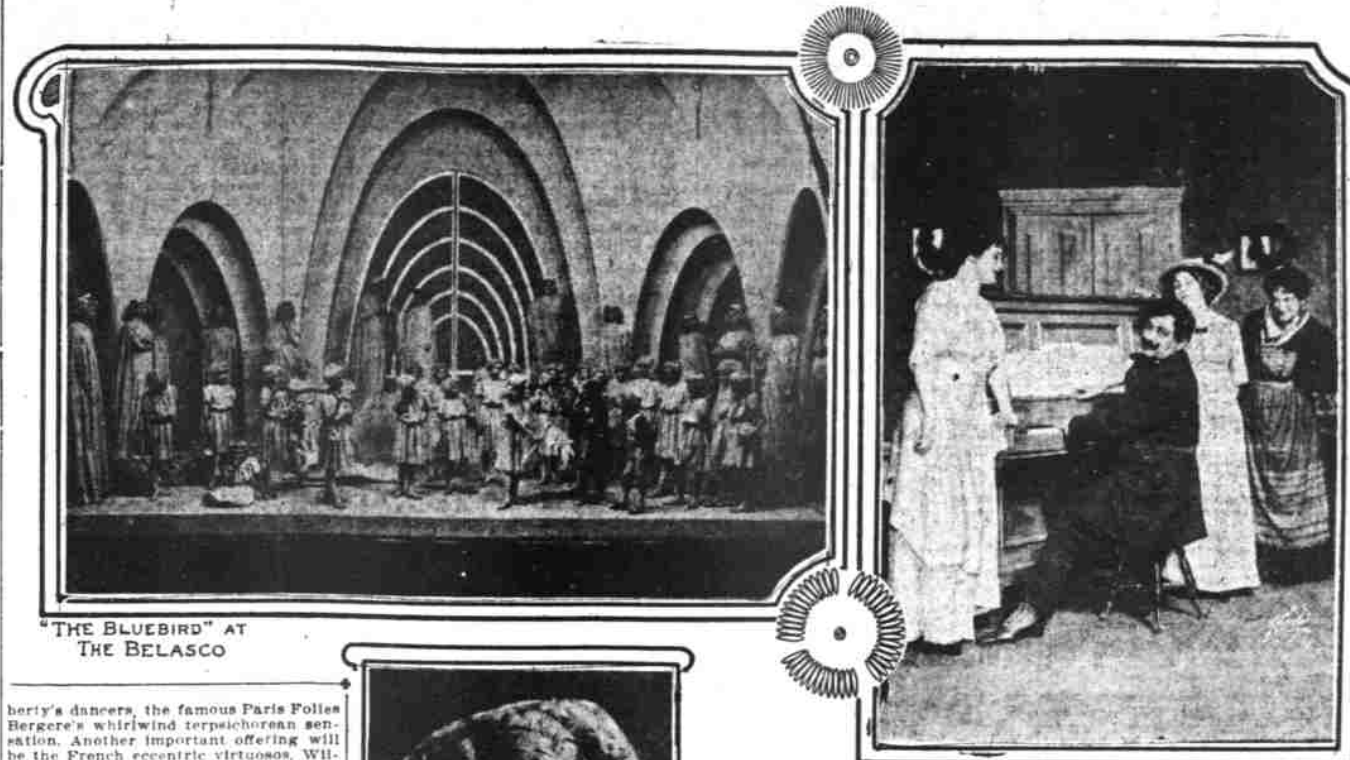
Chase's—Polite Vaudeville.

Polite vaudeville points with pride to the engagement of Amelia Bingham at Chase's this week as affording the latest evidence of the real estate enterprise and unlimited means it employs in always keeping its army of attractions recruited from the highest spheres of amusement. Whoever will that has fame and novelty to offer, provided they can "make good," is welcome in polite vaudeville. Only those offerings are barred which are of the sort no gentleman would permit a lady or child to see. Miss Bingham comes from the younger school of Frohman stars, her career commencing after the hey-day of Mary Mannering, as probably the most beautiful actress of the century, and gifted with emotional genius which has earned her the name of the American Bernhardt. Miss Bingham is a potent factor in dramatic life.

Miss Bingham has taken the crucial scenes from a number of her greatest triumphs, notably "The Climbers," "The New Magdalen," "Mme. Sans Gene," "A Modern Lady Godiva," and "School for Scandal," and formed them into a compact, called "The Moments from Great Plays," thus affording a brief but clear view of the whole range of her art as an emotional comedienne. She is eminently supported by a company comprising good Bingham, John W. Lott, and Miss Beth Franklin. The extra added comedy attraction will be Stuart Barnes, the cleverest of all the Broadway bon vivants and raconteurs. The supplementary foreign attraction will be the Oriental feature, the Satsuma Imperial Japanese troupe, who are presenting their Nipponese games illustrating the samurai traditions and pastimes. A special factor in the fun created by this great number is the little brown jester, H. Mankicki, the only Japanese comedian on the American stage to-day. A Grand French ballet divertissement will be given by Robert's dancers, the famous Paris Polles.

Commencing with the Monday matinee, the management of the Cosmos Theater has a real treat in store for its many

## ATTRactions OF THIS WEEK AND NEXT.



"THE BLUEBIRD" AT THE BELASCO



MISS LILLIAN HOLMES AT THE GAYETY

Gayety—"Star and Garter" Show.

Replete with numerous novelties and effects, the great Star and Garter show comes to the Gayety Theater this week in entirely new attire. The show, while depending on its name for an established trademark, is new in every particular, and offers a musical satire called "The Flirting Widow." The production has been staged by William Fock, the well-known comedian and producer. It tells a consistent story, but the main object is to provide laughter, which is done in abundance. There are seven scenes, each showing some novelty, bewildering to the eye or satisfying to theibilities. They include Harry Lester Mason, Jack Conway, James J. Collins (who made the "Wise Guy" famous), George Betts, Harry McDermott, Elsie Matthews, Fannie Vedder, Nonie Reynolds, Corinne Lehr, and an augmented chorus of spirited singers and dancers.

One of the novel incidents in the action of the piece is a grand opera travesty entitled "The King in the Bath-tub." This is said to be one of the funniest scenes ever given on any stage. Another feature is "The Eagle and the Girl," the aerial novelty. A large model plane eagle floats over the heads of the audience and in his talons is a pretty girl, who sings as she makes the flight.

Lyceum—"The Kentucky Belles."

An old acquaintance who pays us a visit once a year, and each time leaves a good impression is the famous Whalen & Martell, "Kentucky Belles," which will begin a week's engagement at the Lyceum this week. The organization is this season headed by Topack and Manning, who have the reputation of presenting a very good show, and from what can be learned in advance, it appears that this season's aggregation is the sturdiest that has ever appeared under the caption, "Kentucky Belles."

Whalen & Martell have this season outdone themselves in the production presented by "The Kentucky Belles," the scenery, costumes, and electrical effects are remarkable. Whalen & Martell have set the pace that will be hard for any other managers to excel. Instead of the hodge-podge, slap-stick burlesque, a hilarious mid-proving musical comedy, entitled "The Morning After," is presented.

La Belle Helene, the greatest of all European dancers, will present for the first time her latest Parisian sensation, a pantomime, entitled "The Devil's Bride."

Cosmos Theater—Vaudeville.

Commencing with the Monday matinee, the management of the Cosmos Theater has a real treat in store for its many

## WITH "A MILLION."



FRANK KEENAN.

Frank Keenan, who recently canceled a well-booked vaudeville tour to play the part of "A Million," is an enthusiast on the subject of one-act plays. A few years ago he attempted a season in New York of such performances as are given at the Theater Antoine and other small playhouses in Paris. The venture was not financially successful, owing, perhaps, to the location of the theater, more than to the plays or company, for the performance won the highest praise for their excellence.

"I believe in the future of this style of entertainment," says Mr. Keenan. "Not so much in an entire evening of one-act plays, but as part of a programme. They are very much in vogue in London and Paris—the Grand Guignol, in the latter city, gives six plays in an evening. In New York there is a decided movement toward the 'curtain raiser' idea this season. Maybe I didn't go about it right the last time I tried it, perhaps the theater wasn't well chosen. At any rate, the artistic success of the plan was evident, and I shall try it again."

stated in Spanish finished gold leather. The balcony floor will be equipped with quarter-sawn oak seats, with piano polish veneer, while the boxes and mezzanine floor will have Austrian bentwood chairs.

Special attention has been given the stage of the playhouse, and its ample proportions will permit of any attractions coming to the Capital at the present time being staged thereon. A complete scenic equipment is being prepared by Gates, Morange & Young, of New York, while a specially designed curtain is being produced here, which will harmonize with the color scheme.

The safety of the patrons has also been given attention, and although every effort has been made to make the Imperial a beautiful playhouse, equal care has been taken to insure its absolute safety, and it is thoroughly fireproof.

Six exits lead from the main floor into two main hallways, in turn emptying into Ninth street. From the balcony floor are four exits giving out on two hallways equal to those on the lower floor. Exits leading to a twenty-foot alleyway at the rear of the stage block also lead from the stage.

patrons. As a special added attraction for next week, the management will offer Vincenzo, a piano virtuoso. This artist has been properly named the "Melodist of the Piano."

The bill will also include such artists as Marlowe and Plunkett, in a sketch entitled "The Boast Student." Our New York booking representative explains this act as a hilarious farce, chuck full of amusing situations and climaxes. Katherine and Nelson Sterling will offer a pleasing little skit, entitled "The Souffle," which is a comedy with a novelty ending and talking act.

Norwood and Norwood will offer for approval "The Coo and the Newboy." This is a neat singing, talking, and dancing act with a unique novelty. Ned Landy, the Hebrew comedian, will present an entirely new feature, away from the beaten path of the average Hebrew comedian. The Bender Trio will offer a novel contortion specialty with scenic effects, entitled "A Night on Crocodile Isle."

Majestic—"The Two Orphans."

The Holden Players will present "The Two Orphans" at the Majestic Theater the coming week. This famous story by Adolphe d'Emery in six acts and seven scenes will be staged with that marked attention to detail so noticeable in the previous offerings by this company. Messrs. Holden and Edwards, proprietors of the Players, have found that the dramatizations of popular novels such as they are giving at the Majestic Theater please the regular visitor to the theater more than any other form of the drama.

The Holden Players carry their own corps of scenic artists and stage mechanics, thus enabling them to mount their plays in a manner far superior to those stock companies depending solely upon the properties found in the theater which they may be playing. Their stay in other large cities have been most successful. The fact that the players have been presenting their repertoire for such a long time is an assurance that the visitor to any of the performances is guaranteed a smooth production. The large and enthusiastic audiences regularly attending the productions of this company of capable actors show that the local admirers of the drama are strongly in favor of stock performances.

The Plaza—Motion Pictures.

Again the Plaza Theater will show "Mutt and Jeff" in motion pictures in company with the dog catches. These dogcatchers will invariably please and help drive dull care away. Another feature to-day will be "The Girl and the Chauffeur" and several comic and scenic pictures, in addition to new illustrated songs by Leonard Chick.

On Monday the "Co-ed Professor," a college comedy, and "For the Wearing of the Green," a stirring Irish drama, with other first-time-shown pictures. The excellent variety and high class of the pictures shown at the Plaza Theater are making for increasing popularity of this theater.

The Virginia—Motion Pictures.

"The Wreckers," the sensational melodramatic film that has been drawing crowded houses nightly to the Virginia Theater, will be seen for the last time to-day. "The Wreckers" had an unusual spectator of its thrilling exploits yesterday. This was no other than the young lady who had essayed the difficult role of the wife of the switchman, she whose efforts had felled the handits and who had undergone so many hairbreadth escapes. "It's no joke, I can tell you," said Miss Bramble. "That's a real locomotive, not a stage one, with real cars and passengers. It has a Pullman and a baggage car, and it's running strictly on schedule. If there had been any little slips in our schedule—well, I don't think any of the audience find that film any more exciting than I do, and I hope I won't be called on to enact a similar role."

IMPERIAL PLANS COMPLETE.

Pretty New Theater in Ninth Street Now Being Rushed.

The exterior almost complete, the interior of the Imperial Theater, in course of erection in Ninth, between D and E streets, is being pushed forward with all possible speed. The ornamental plaster work in the proscenium dome is well under way, as is that in the foyer. The work in connection with the ventilating plant in process of installation is near completion.

The color scheme to be carried out in the house is to be buff and brown. Even the smallest detail will harmonize with the general scheme, and the care taken in the matter of seats is a good index to that used throughout. On the ground floor will be placed mahogany upholstered chairs, specially designed, and ap-

cordially received by the patrons of the vaudeville houses in the Western States. As an added attraction, Manager Weston has secured the latest film of American and foreign manufacture.

Creators at the Columbia To-night.

An event that is attracting marked interest in musical circles is the concert to be given to-night at the Columbia Theater by Creators and his remarkable concert band. No other band ever did what it has done in the following instances: It has set New York City music-mad, playing over 100 nights on Broadway, followed by a long series of summer concerts to the largest and most enthusiastic crowds ever seen at St. Nicholas Garden. It has broken all attendance records of fourteen years at the Pittsburgh exhibitions. It set the musical people of cultured Boston wild in the first series of eighteen concerts in the Boston Symphony Hall, and during a six weeks' engagement in that city the past summer met with the same success.

The "1812" Tchaikovsky overture will undoubtedly prove one of the most interesting features of to-night's programme, which also includes:

March, "Midsummer Night's Dream," Mendelssohn  
Overture, "Semiramide," Rossini  
Grand solo, song, "The Song of the Lark," Creators  
Solemn selection from "Erebus," Verdi  
Solo by Signor de Mitty, Bass, and de Luca.

INTERMISSION.  
"Phantom March," Chopin  
Solo by Signor de Mitty, Bass, and de Luca.  
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Columbia Players' Special.

From present indications the special train that will leave the Union Station to-morrow night at 7 o'clock, to carry a party of those unquenchable, enthusiastic admirers of the Columbia players to Baltimore, to witness the first performance there by that organization of Israel Zangwill's wonderful comedy, "Merely Mary Ann," will be a record breaker.

As on the previous occasion, the train will run direct over the tracks of the Baltimore and Ohio road to Mount Royal Station, which is but a few blocks distant from Albaugh's Lyceum Theater, the present home of the Columbia company.

A representative of the Players will accompany the party to look out for the comfort and safety of ladies who may be unaccompanied, and in view of the fact that the performance will not be a long one, it is anticipated that the party will be back in Washington shortly after midnight. This will be the first time "Merely Mary Ann" has been produced by the Players since the production three years ago, when Julia Dean played the stellar role, and many are desirous of comparing her work and that of Eleanor Robson, who originally starred in the part, with Frances Neilson's interpretation of it.

Anna Cleveland will be leading woman with James O'Neill in the playlet he is to present in vaudeville.

STAR AT THE LYCEUM.

La Belle Helene

La Belle Helene

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## NOTES OF THE STAGE.

Chauncey Olcott will appear in London this season.

The new play of Henry Arthur Jones is called "The Ogre."

Arnold Bennett's new play, "The Honeymoon," will be played in a few weeks at the London Royalty, with Marie Tempest in the chief female character. Dion Boucicault will superintend the production.

Messrs. Vedrenne and Eadie are rapidly increasing their stock of plays for eventual presentation at the London Royalty. The list includes the new play by John Galsworthy, entitled "The Pigeon;" "The Son and Heir," an original piece by Miss Gladys Unger; another named "The Supplanted," by Mr. H. M. Harwood; a fourth, called "The Old Man Out," by Mr. Harold Brighouse; two plays by Miss Cicely Hamilton, and another by the late Mr. St. John Hankin.

When Ibsen's "Preterenders" is played at the London Haymarket, Laurence Irving will assume the part of the Bishop of Oslo.

Mary Garden has been singing Marguerite in "Faust" in Paris.

"Baron Trenck" will be produced in New York in October.

Anna Held will appear in a new musical play in New York early next month.

Sidney Drew and Lionel Barrymore are to appear in Philadelphia in "Boh Acres."

Hall Caine is to have a play called "The Quality of Mercy," produced in London.

Emma Trentini will begin her second tour in "Naughty Marietta" October 2 in Brooklyn.

Annette Kellermann, the aquatic star, will give her new diving spectacle in October.

Edward S. Aheles has a sketch by a newspaper man, called "The Exclusive Story."

Donald Brian in "The Siren" will probably be one of the Easter attractions in London.

The long-talked-of revival of "Macbeth" by Sir Herbert Tree, at His Majesty's Theater, in London, has been achieved at last, and probably is very much what nearly all competent judges expected it would be—emancipated Shakespeare set in lovely pictures. It was Charles Kean who first sought to conceal the poverty of acting beneath gorgeousness of spectacle. His example has had many imitators and some disastrous results. Sir Herbert, by virtue of his cleverness, his urbanity, and his liberality, has won a position in which he can do as he pleases without much fear of criticism. The crime of Shakespearean actors is to furnish a patently upon the beauty of his stage pictures, excuses his maltreatment of the Shakespearean text, and only hints at his deficiencies as a tragic actor. Sir Herbert, in his London production, furnishes a delightfully humorous appreciation of his Macbeth, especially to those capable of reading between the lines. He writes: "Terror, remaining blood-thirst, all the other tragic elements, had to give way wherever there was a chance for sheer beauty. And beauty is the thing this evening aims at first and last. There is nothing ugly in the representation—not even the Witches. We would not, with the giddy lady in the Spectator, talk of the 'dear, charming' Witches. But these Witches had beauty of their own, the beauty of the weird, the ghastly, and 'As to the murdering, that was made beautiful, too. Oh, que c'est beau, un beau crime!' said Jean Jacques Weiss. The murder of Duncan is presented as an act of beauty. The crime is beautiful in its pre-Raphaelite symmetry—opposite flights of steps leading to Duncan's room in the very center, not of the stage, but of the vertical line between the stage and the auditorium. The crime is beautiful. That door is, in one sense, the protagonist here. All eyes are centered on it. What is happening on the other side of it? Victor Hugo and Maeterlinck wrote the scene with a closed door, with something tremendous happening on the other side. But Shakespeare knew it before them. Sir Herbert is exactly right, then, in making the door the very center of the scene. Macbeth and his wife creep through it, ajar, with a certain furtive beauty. Or in front of it Macbeth had his beautiful thoughts, expressed in beautiful music rather than in mere words about sleep, and the grouping of the affrighted household was the beauty of ordered disorder. First and last, the effects sought—on, at any rate, the effects attained—were effects of beauty.

"So it was when you first saw Lady Macbeth. She was reading the letter at a low window which revealed a sunlit landscape—brilliant against the gloom of the castle walls. That picture dwells in the memory as one of the chief things of the play, a real 'find' for it is not in Shakespeare. Then the sleep-walking scene was a scene of beauty. Flights of steps zigzagged precipitously from the base to the very top of the scene. Evidently in an incident of sleep-walking it is appropriate that the sleep-walker should really have some machinery to do. Lady Macbeth went slowly up and up, always beautifully.

"There was beauty again in the banquet scene, barbaric beauty (including a fierce dance of retainers), and even the Ghost of Banquo was a beautiful ghost. It had rhythmic movement—gracefully sliding—we had almost said 'lodging'—Macbeth all around the walls. Lady Macbeth's kind of beauty was all was beautifully said, and they all huddled out beautifully. Still more beautifully said was, 'You lack the season of all natures, sleep'—accompanied by a beautiful action. Lady Macbeth gently removed the crown from Macbeth's head as from the tired head of a child."

The same authority says of the performance of "Romeo and Juliet" at the New Theater, in London: "We missed its swiftness, its directness. Without going so far as to express a preference for hearing it gabbed by Mr. William Poel and his Elizabethans one may reflect that elaborate 'business' long pauses, and racing displays of passion at particular moments hinder the movement of a play that is all passion. In the balcony scene of Romeo and Juliet, Miss Neilson-Terry was extremely good; frank, earnest, young, direct—all that Juliet should be. She did not—like some Julietts—flirt, she gave herself. And it seemed as if she not her own youth and youth's love of 'going it' were altogether responsible for certain displays thereafter, which have the double error of throwing the play off its balance and of giving an air of maturity to the Juliet. In the scene where Juliet hears that Romeo has killed Tybalt, Miss Neilson-Terry began by moving us to tears, and ended by laughing us coldly interested in the fact that her own eyes were streaming. In the soliloquy before taking the drug she made us tremble for a young and valuable voice. That she came through the ordeal of such a part so played is a real testimonial to her strength and spirit. And future audiences will perhaps remember that young actresses of power are not so many on our stage but we can afford to knock one to pieces for nothing."

Cyril Maude will be seen before long, at the Playhouse in London, as Rip Van Winkle, in the new dramatic version of the legend made for him by Austin Strong.

Felice Morris has been engaged for an important role in "Satan" by Rupert Hughes, which John Orr is to produce.